

The Conning Tower

ALICE IN CONGRESS

"You are fresh, Farmer Lawson," the Henry said. "And your language is dismal and blue!"

When the good Ship-of-State's going down by the head, Why sit there abusing the crew?"

"In my youth I raised onions," the Farmer replied, "And now the mere smell of a leek Not only impresses my practical side, But strengthens my voice when I speak."

"Name us names, name us names!" cried the Henry, "Eschew These somersaults over a bluff, They're all very well in their way, but come through With some triple-star, regular stuff!"

"Naming names is a gift," quoth T. L. in a flash, "For which I have oft rendered thanks, And so—merely pausing to state you're a Dash, And your colleagues are Blankety-blanks—"

"I proceed to remark, since you've taken the risk And wish to repeat on a fluke, There's the William Gibson—Gibson—Gibson—Fisk, And the Tumulty-Barney-Baruch!"

R. E. R.

Thoughts of Admiral Dewey shoot us back to the night of May 1, 1898. What we remember is the bulletin, sent by Edward W. Harden, in front of the Chicago Tribune office. We saw it on the way home from the Grand Opera House, where "A Milk White Flag" was playing. And what we remember about the performance is that during it—or maybe between acts—Ethel Levey—Ethel Levey was called in those days—sang a few comic songs. Ethel Levey! Annie Oakley! . . . And how boring we consider the Old Gentlemen who talk of Jenny Lind, and Patti, and J. W. Kelly!

"Thaw is yet unable to talk intelligently," the Sun's correspondent, who has the idea that white paper costs nothing, wires.

The way some folks use up white paper— You'd think it grew on trees.

The Hudson River Division Talkers

"Gimme a hunch for a costom for that maskade nex' week." "W'y doncha go as a Towah contrib?" "At ain't no bad. Wat'll I wear?" "Well, you could doll up lika tribune." "Watnelli's a tribune?" "He's a guy hoofs it around after a king, some'n like page, or a, now, knight."

"O'h." "Yeah, 'Nen you could wear a diver's helmet fer the Connin' Towah part."

"Hew'd'ye mean?" "Well, see, a connin' towah in the chimney, like on a submarine. The diver's helmet gets in the under water stuff."

"Yeah, but I'll have to pull a line o' talk to go with it." "At's easy. Ask the fellows Archie an' Morrie an' Walter Quitner Eaton and Eyn-ock-en-is. You could call a dame Frances and act her about her birthday, an' all 'at."

"Nen I could go up to some guy an' say 'What's your name?' said Cyril."

"You mean 'Who are you?' said Cyril. You want get them details straight?"

"Sure, I bet I make a hit in 'at rig." "Sure, I bet nobody else won't think of goin' like 'at." "You bet!"

C. L. F.

True that from "Looking Back from 50," by George Ade, in the American Magazine: "Let us not worry. It is a cleaner, bolder, more candid, less hypocritical world than it was in the days of the yuppy seventies. The most popular occupation seems to be fighting some kind of disease. Every active man gives part of his time to outside work which is quite unselfish. Even while the world has gone mad over war, the desk in front of you is littered with appeals. Appeals for the children of the slums, for the fresh camps for women, for the Volunteers' dinner to the homeless, for the crippled babies, for the deserted girls, and so on and so on, this year the war orphans and the Belgians coming in with a flanking attack on the checkbook. The fact that these appeals are being made, and that you and I respond to them, as people have never got together before, ought to encourage us to believe that we are not as depraved as our relatives believe us to be." It is a better world, imperfect as it is, than it was five years ago; and twenty years from now it will be a lot better than it is today.

And, Distributing the Floral Bonuses, it should not be forgotten that one of the strongest forces for making the world more candid and less hypocritical is Old Man Ade.

" . . . Quand Vous Serez Bien Vieille"—Ronsard

In years to come, when thou art old and gray,

And time has married thy features' comely line, Thou mayest at eve turn o'er these words of mine, And to thy servitor perchance wilt say:

When life was young and all the world was gay,

To honor me a poet did design.

These verses; then will drop those eyes of thine And thou wilt muse on joys long passed away.

I shall be dreamless dust, nor can thy wiles

The least avail to reach me where I lie,

Unmindful of thee and thy lonely fate,

No careless laughter nor capricious smiles

Can longer move me; and a bitter cry

Will shake thy spirit—but, alas, too late!

G. S. B.

It should arouse the cupidity, at least, of readers to learn that \$1000 has been bid for the manuscript of Eugene Field's "Little Boy Blue." The money will go to war relief. And yet, since we offered, more than a year ago, to sell the manuscript of any piece appearing in The Tower, the money to go to any cause the purchaser might name, we have received only one bid—a bid for the manuscript of Sarah N. Cleghorn's "The Poltroon." The offer still holds.

"Mr. Gibson does not work except writing poetry," says the Times interviewer, "if indeed writing poetry may be called work." From first hand we are not fortunate enough to be able to speak, but all the poets we know don't consider it work. Versifying is work, but nobody versifies any more.

The Chestnut Street (Philadelphia) Business Men's Association will have a vaudeville social next Tuesday night, which announcement may not interest you. "There will be only one speaker," says the invitation, "Mr. Bartley J. Doyle. After him, the real entertainment."

The Eugenics of the Film, from the programme of the Keeney Theatre, Newark: "Special Performance Saturday Morning for the Children of Mary Pickford and Charlie Chaplin in a Chaplin Comedy."

Before the witness had flew into a passion . . . — Syracuse Post Standard.

Everybody knows "had flew" is meant.

Add Precious Stones of Poetry

[From the Jersey Journal]

To my loyal patrons, each and every one, My heartfelt thanks I most sincerely extend, And now that the Christmas rush is gone, I am glad to say I will adjust you may depend.

You will allow that expert service I did supply,

But the patrons they were many in my store;

Man is only human when so many come to buy,

But remember every purchase is warranted by Wigdor.

That every one was satisfied I have no fear;

I will see you in the future, as in days of yore,

To wish you a Prosperous and Happy New Year,

Is a joy for Bayonne's Leading Jeweler, Isaac Wigdor.

New York's new convention hall will seat 38,000, the advance notices say. Well, the day they hold the first convention of Those Who Have Grown Wealthy from the Thaw Fortune—Doctors, Witnesses as to Sanity, Nurses, Asylum "Guards," Lawyers, Detectives—

Some of 'em 'll have to stand.

F. P. A.

ROYAL PORTRAITS BY VAN DYCK HERE

The Earl of Denbigh's Famous Group Comes to America

A MASTER OF COURTLY ART

Forthcoming Sales of Oriental Objects and Modern Paintings

BY ROYAL CORTISROZ

The five Van Dycks which for generations conferred a distinction of their own upon Newnham Paddox, the home of the Earl of Denbigh, in Leicestershire, may now be seen at the gallery of Lewis and Simmons in New York. They make an exhibition of unusual interest, having a dual value. These portraits possess, in the first place, the charm of so many sovereigns of the period of the Stuarts, a period of romantic grace if ever there was one. The observer could not but be delighted in them, considering them masterpieces of the great tradition. Tradition, to be sure, is nowadays a little out of fashion. Yet for that very reason a master's skill to recreate its life is only the more welcome. It would be a good thing if whole squadrons of American portrait painters could be persuaded to visit this shore and to think of its less than though we would not be too optimistic as to the result. Has not a superb version of one of these portraits, the full length of "James Stuart, Duke of Richmond and Lennox," been hanging for years in the Marquand collection at the Metropolitan Museum? And we have seen mighty few signs of its making over American portraiture.

The explanation is, perhaps, simple enough. A secret like Van Dyck's is doubtless incommunicable. Nevertheless he well illustrates the balance that can be struck between the things that are inborn and the things that can be taught. He was, to begin with, a devotee of the brush, pure and simple, as any modern technician. Observe the manipulation of pigment in the "Portrait of a Lady," the full, rich impression of a comely bearded man, seated in a high-backed chair after the immemorial custom of Flemish portraiture. There you have unmistakably, the pupil of Rubens the virtuoso, modelling the face and hands, painting the sitter's handsome countenance, the hair, the neck, the hands, the feet, the whole, as if he had developed in the Low Countries with a special warmth and robustness. Observe, too, the draperies in the small profile of "Queen Henrietta Maria," where the same skill is exerted, but with infinitely greater delicacy. There was nothing that Van Dyck did not know about "art for art's sake," the solving of problems through sheer manual dexterity. But this is not the point. The point is that he used the facility the gods gave him. The rest—save for one priceless element to which we shall return—was all discipline.

The enchanting to note his fidelity to a certain standard through the quite varied motives of these portraits. In the full length of the Duke he is all for courtly elegance, touched with the grace of sentiment, that is, the grace of a man of letters. The "Duchess of Richmond and Her Dwarf," Mrs. Gibson, he employs a lighter touch in the design, giving it more ease, more gaiety. The portrait of a nameless lady, the sister of the Duke, is more simply in mood. The King and Queen, Charles and Henrietta Maria, he paints with precisely the serene dignity befitting their exalted state. But in them all he is, in the end, as true as to the placing of his figure, impeccable in drawing, the colorist who is also the man of taste. The final impression one receives is that of consummate polish, of high bred conscience, of the artist subordinating his personality, as a matter of course, to the well established rules of the aesthetic game. And, equally of course, his personality pushes its way through the fabric of what is called by the artist himself a "beautiful phrase, academic finish." What have constituted a manner, in the case of a lesser artist, constitutes with a man of genius like Van Dyck the supreme accent of style. It came to him as a matter of course, but he shall say that it was not fostered in its growth by those ponderable qualities at which we have glanced? It would be grotesque to ask the American portrait painter to try to emulate the formula of Van Dyck, to emulate his generally formal, immobile key of composition, his restrained key of color. To do that—even if it were possible—would be to seek an effect hardly conceivable. The modern school has made remarkable progress under the guidance of Head Master Gaiety W. Douglas.

Elaborate plans are being made for the coming year in June of this year at Wilbraham.

Among those who will be at the dinner Friday are Head Master Douglas, Kenneth Moore, Irving L. Camp, Lloyd M. Howell, Dr. J. H. Anderson, J. A. Anderson, president of the Alumni Association, and Miss Caroline Eichbauer.

Free admission to the American Museum of Natural History, Metropolitan Museum of Art, New York Zoological Park, Van Cortlandt Park, and the City of New York.

Constitution of the Board and Board Members: Association, Hotel Astor, 10 a. m.; dinner, 1:30 p. m.

Lecture by Dr. W. E. K. Kirk on "The Food Value of Milk in Relation to the High Cost of Milk."

Meeting of the Board of Education, 2:30 p. m.

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FOUR WEDDINGS ENGAGE SOCIETY

Attendants for the Taft-Draper Ceremony Are Announced

PHELAN BEALE GIVES BACHELOR DINNER

Miss Phyllis de Young To Be Miss Doris Ryer's Maid of Honor

BY ROYAL CORTISROZ

Miss Helen H. Draper, who is to be married to Walbridge S. Taft, son of Mr. and Mrs. Henry Waters Taft, on Saturday, February 10, in Boston, will have for her attendants Mrs. George H. Snowden, of Sewickley, Penn., a sister of the bridegroom; Miss Ray Slater, Miss Eleanor Sprague and Miss Ruth Cheney, of Boston, and Miss Ursula Fairfax Harrison, of Warren, Penn.

William Howard Taft, 2d, will be his brother's best man, and the ushers will be J. Watson Webb, Lee J. Perrin, McKim, McKim, Theodore P. Tilton, William J. Sturgis, Angier B. Duke, Reese D. Alsop, all of New York, and Eben S. Draper, of Boston.

The ceremony will be followed by a large reception at the home of the bride's parents, Mr. and Mrs. George A. Draper, 297 Commonwealth Avenue, Boston.

Phelan Beale, who is to marry Miss Edith Twiss, daughter of Mr. and Mrs. John Vernon Bouvier, Jr., today in St. Patrick's Cathedral, gave his farewell bachelor dinner last night at the Hotel Vanderbilt.

His guests included Mr. and Mrs. Francis G. Caffey, of Washington; Louis S. Burdette, Henry G. Seibels, of Birmingham, Ala.; Thomas Evans, of Philadelphia; Rutgers Jersey, John Vernon Bouvier, 3d, and W. S. Sargent, of New York.

The bride will be given away by Governor Whitman.

Miss Mercedes de Zaldivar, of Manchester, N. H., who is to be married to Stanhope Wood Nixon, son of Mr. and Mrs. Lewis Nixon, on January 23 in the Church of the Heavenly Rest, will have Miss Phyllis de Young for her maid of honor.

Her attendants will be Miss Ray Slater, Miss Mary Moreland, Miss Frances Moor, Miss Elizabeth S. Sands, Miss Pauline Daston and Miss Helen Fluke.

Walbridge S. Taft will be Mr. Nixon's best man, and the ushers will include Harvey A. Ladew, A. Wright Lanchester, H. Rogers Benjamin, Hugh D. Cotton, Esmond O'Brien and Patrick Calhoun.

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TO REVIVE "FIGARO"

Metropolitan Announces Opera Plans for Immediate Future

Mozart's "Le Nozze di Figaro" Will Be Revived Next Wednesday Evening. The cast is:

Il Conte, Adamo Didur; la Contessa, Margaret Matzenauer; Figaro, Giuseppe di Lucca; Susanna, Frieda Hempel; Bartolo, Odette Le Fontenay; Cherubino, Geraldine Farrar; Bartolo, Pommilio Malatesta; Marcelina, Kathleen Howard; Don Basilio, Albert Reiss; Antonio, Robert Lehnardt; Don Curzio, Max Bloch; Conductor, Arthur Bodansky. The other operas next week will be: "Lohengrin," Monday evening; "Tristan and Isolde," Thursday; "Marta," Friday; "Madama Butterfly," at the Saturday matinee, and "Aida," Friday afternoon, on Saturday evening, with Mrs. Muzio for the first time in the title role.

At next Sunday night's concert Miss Victoria Hosok, a young Russian pianist, will play, under the direction of Messrs. Fernando Carpi and Leon Rothel, the "Le Nozze di Figaro" by Mozart. The orchestra will be under the direction of Adolph Rothmeyer.

The annual Ring Cycle matinee will take place on the following dates: "Das Rheingold," Thursday afternoon, February 1, at 2:30 o'clock; "Die Walkure," Thursday afternoon, February 8, at 1:45 o'clock; "Siegfried," Friday afternoon, February 15, at 1:45 o'clock, and "Gotterdammerung," Thursday afternoon, February 22, at 1:30 o'clock.

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